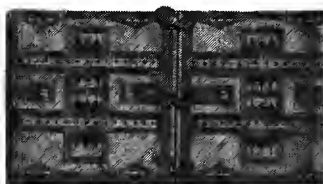




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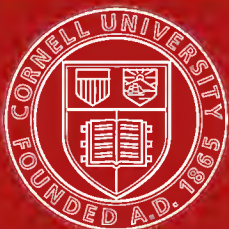


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**MEMOIR 45**

**No. 3, ANTHROPOLOGICAL SERIES**

**The "Inviting-In" Feast  
of the  
Alaskan Eskimo**

**BY**

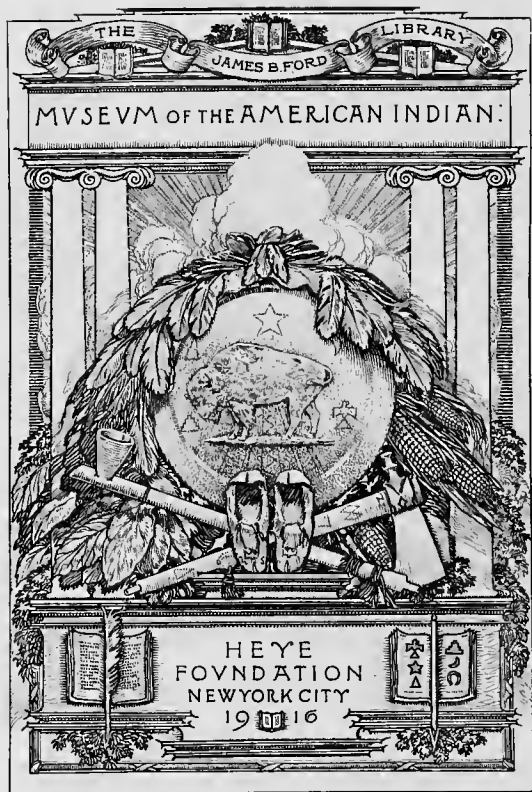
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## CONTENTS

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	Page.
Introductory.....	1
The Kázgi, or Dance-House.....	4
The Naskuk, or Maker of the Feast.....	7
The dance-songs.....	9
Comic dances.....	12
Group dances.....	14
Totem dances.....	15
Key to characters used.....	18
Addendum.....	19

## ILLUSTRATIONS

Plate I.—Comic mask.....	End
II.—Comic mask.....	“
III.—Comic mask, “Indian.”.....	“
IV.—Reindeer girdle.....	“
V.—Wolf skin armlets and fillet.....	“
VI.—Walrus mask.....	“
VII.—Red Fox masks.....	“
VIII.—White Fox mask.....	“
IX.—Armlets and fox foot, used in fox dancing.....	“
X.—Crow mask.....	“
XI.—Inua mask.....	“
XII.—Finger masks.....	“
XIII.—Handlets, used by women dancers supporting men taking animal parts.....	“
Fig. 1.—Side elevation of St. Michael Kázgi.....	5
2.—Floor plan, showing interior arrangement of the Kázgi and positions of the dancers and guests.....	6
3.—The asking-stick, (aiyáguk).....	8
4.—Eskimo drum (cháuyak).....	9

The "Inviting-In" dances partake somewhat of the nature of the nith contests of Greenland. Each party puts forth its best actors, and strives in every way to outdo the other. During the first day, when the comic dances are on, the tribe succeeding in making the other laugh can demand anything of them they wish. The best dancers receive valuable presents.

The actors themselves go through the same general motions as the ordinary dancers, never losing a step or a gesture, at the same time fitting their movements to the character in hand. As much as possible they strive to make every gesture expressive, and succeed so well that a stranger could tell the part they represent, even if the prompter did not call it out at the beginning of the song. In fact, I have often wondered if they were not possessed by the spirit of the animal they depicted when dancing, as the Eskimo believe.

The actor's outfit consists of a face mask, armlets, finger masks, and fillets. In certain dances the actor also carries a staff. The masks are of two types—those intended to excite merriment and good feeling among the guests, and those worn to honor the *ínua* of the animals in whose honour the dance is given. They are made by some noted shaman employed by the tribe, who also has general direction of the dances. They are very clever representations and will be described as they occur in the dances.

The finger masks are diminutive masks with an animal head in miniature. They are plentifully adorned with feathers; which give the idea of flying as the dancers' arms sweep through the air. The women (supporting dancers) use plain handlets of woven grass and feathers. The armlets and fillets are of fur or feathers corresponding to the animal represented.

### COMIC DANCES.

*First Day.* The dances the first day are of a comic character. If, during the day's dances, the home tribe can succeed in making the visitors laugh, they can ask of them anything they wish.

Entering the *kázgi*, I noticed that the walls and *ínlak* had been hung with white drilling (*katúktókūōwítlok*), as a gift to

the visitors; who, in their turn, had covered the floor with *ūgruk* (bearded seal) skins. Shortly after the people began to file in.

As each man entered he threw down a small gift before the *nāskut*, as is customary on such occasions. As soon as every one was settled, the dances began. Strange noises were heard in the tunnel, gradually approaching the room. Then a horrible-looking wooden face was thrust up through the entrance hole, worn by the chief comic dancer of the Unalit. The mask was made lop-sided, with one cheek higher than the other, and the mouth and eyebrows twisted to one side. One eyelet was round, the other being in the shape of a half moon. A stubby moustache and beard of mink fur, and labrets of green beads, completed the ludicrous effect. He gazed around the audience in silence for a full minute, throwing the children into fits of mingled terror and delight. Then the leader commenced the dance invitation, and the pantomime began. Sitting in front of the hole, the actor gesticulated with his feather handlets after the usual manner of the Eskimo; occasionally turning his head from side to side with the foolish stare of a crazy person. But the Malemiut visitors, although their eyes twinkled, never cracked a smile.

Then he disappeared through the hole, coming up with a hideous green mask, with a long nose, and a big red streak for a mouth. Surrounding the mask was a bristling bush of reindeer hair. He sat down solemnly, and all his motions were slow and sad. Every gesture, while keeping in perfect time with the music, expressed the profoundest dejection. As a serio-comic, this was even more funny than the other, and the Unalit, who could safely do so, fairly roared. But the cautious visitors sat as solemn as owls.

Then the Unalit trotted out their champion, a lithe old fellow, wonderfully graceful and impressive in his movements. He wore a mask adorned with feathers and an enormous nose, which I was told was a caricature of the Yukon Indian. The Eskimo have lost none of their old hatred for their former foes, and still term them in derision *īnkīlīk*,<sup>1</sup> "louse-eaters;" from the fact of their long hair being full of these pests. Neither is the Eskimo, with tonsured head, free from the same affliction; as I

---

<sup>1</sup>Literally, "those having lice."

learned more than once, at a crowded dance, to my temporary affliction.

The old man took his place in the centre of the floor amid perfect silence. With head on his breast and hands at rest on his lap he seemed sunk in some deep reverie. Then he raised his hand to his head and cracked a louse audibly. This was too much for the Unalaklit, and they howled with laughter. Then, having won the day by this ruse, the old man began his dance. Two women with feather handlets stepped forth, and accompanied him, imitating his every move. Higher and higher he swung his hands, like the rapid upward wheel of a carrier pigeon. Then the dance stopped as abruptly as the others; the day was won.

Immediately the food for the feast was brought in. It consisted of a strange and bewildering array of native delicacies: ancient duck eggs, strips of walrus blubber, frozen seal-meat, boiled entrails, kantags of blueberries and lichens, and various other dishes which appeal to the stomach of an Eskimo. Not having any particular desire to partake of the same, I took my departure.

### GROUP DANCES.

*Second Day.* Entering the *kázgi* the second day, I noticed that the floor was covered with small heaps of skin and calico. As the Unalaklit came in, each man added to the pile. This, I was informed, was the price of the first day's defeat, and that they were looking for ample revenge the second day.

They began with a "muscle" dance. This consisted mainly in comic posturing and in a droll display of the biceps. Occasionally the dancers would glance down the heaving muscles of the back and shoulders or extend their arms and make the muscles quiver. The Unalit, in their turn, attempted to imitate the same, and outdo the visitors, but although their big clown dancer exhibited his enormous arms and legs to good advantage, they were evidently outdone. Nothing daunted, they began another series, the contest consisting in the ability of the opposite side to guess the meaning of the dances. To this end, ancient dances which have fallen into disuse or been forgotten, except by the old men, are resurrected and practised in secret.



A young woman appeared in the centre of the floor wearing a white reindeer parka<sup>1</sup> and a girdle of reindeer hair tied around her waist. She began the conventional motions of the woman's dance, glancing nervously round her. Then men dancers, wearing fillets and armlets of wolf-skin, leaped down from the *inlak* and surrounded her, jumping about and howling hideously. As the dance-song quickened, they became more and more excited, until the floor became one confused mass of shaggy heads and wildly tossing arms. The drums redoubled the beat, until the *kázgi* fairly rocked under the volume of sound and the stamping feet. Then, as suddenly as the pandemonium began, it ended.

This was easily guessed as the wolf-pack pulling down a reindeer.

Not to be outdone, the Unalaklit presented a very ancient dance from their old home, Kotzebue sound. This dance, I was told, was two hundred years old, and the old-style dance of the Malemiut. Strangely enough, no drums were used, but the chorus consisted of a double row of men who used ivory clappers to mark the time. Instead of stamping, the dancers bounded up and down on the balls of their feet, holding the legs arched and rigid. No one was able to fathom this dance. It was different from any Eskimo dance I have ever seen. It might be an earlier form, or borrowed from the Déné. So the visitors won the honours of the second day, and left the *kázgi* in high good humour.

### TOTEM DANCES.<sup>2</sup>

*Third Day.* The third day the contest reached its climax. The best dancers of each party were put forth, and the interest became intense. For months they had been trained in their parts, until every movement had become almost instinctive. Each appeared in full regalia of armlets, fillets, and handlets, adapted to their part. Their appearance was the signal for a demonstration on the part of their friends and every new turn or movement which they introduced into their dance received attention.

<sup>1</sup>During the early occupation of Alaska by Russian fur-traders, several words of Kamchatkan origin were introduced, and incorporated in the native languages, among them *parka*. It should be pronounced *párkī*, but it being sanctioned by general use, I have retained the usual form.

<sup>2</sup>Totem marks on personal property and grave posts can still be seen among the Alaskan Eskimo, but the accompanying subdivision of the people into clans has evidently broken down.

The first actors were women, who went through the household occupations of the Eskimo in pantomime, illustrating the curing and dressing of skins, the sewing and making of garments, adapting the movements to the woman's dance.

Then a Unalaklit man took the floor and depicted the life of the walrus.

He wore a very life-like looking walrus mask, and enacted the features of the walrus hunt, modifying the usual gestures. In pantomime he showed the clumsy movements of the great animal moving over the ice, the hunter approaching, and his hasty plunge into the water, then the hunter paddling furiously after him, the harpoon thrust, and the struggles of the dying walrus.

Next two young Unalit gave the Red Fox dance. They wore the usual fur trimmings and masks, and the leader flourished a fox foot with which he kept time to the music. This dance depicted the cunning habits of the little beast, and his finish in the trap of the hunter. The Unalaklit responded with the White Fox dance, which was quite similar, showing a fox stalking a ptarmigan. One actor represented the fox and the other the ptarmigan. The stealthy movements and spring of the fox were cleverly given.

The Unalit, on whom the dance had made a great impression, put forward their best dancer in the celebrated Crow Dance.

The dancer entered from behind the press of the crowd, stooping low and imitating the cawing of the raven. The cries appeared to come from above, below, in fact, everywhere in the room. Then he appeared in all his glory. He wore a raven mask with an immense beak, and bordered with fur and feathers. Labrets and fillets of wood adorned the sides, and a spotted black and white design covered the forehead. He bore a staff in his hand decorated with a single feather. After pirouetting around the room in a ridiculous fashion, he disappeared in the crowd and appeared dragging a bashful woman, who was similarly attired. They danced for a short time together, the raven continuing his amatory capers. Then, evidently tiring of her charms, he disappeared into the crowd on the opposite side of the *kázgi* and reappeared bearing in tow another bride,

evidently younger. After squawking and pirouetting around her for a while, the three danced, the two women supporting him, making a pleasing background of waving arms and feathers. At the conclusion of the dance, he seeks again his first love, and is angrily repulsed while seeking to embrace her. This greatly amuses the audience. Then the three leave the scene, quarrelling and pushing one another.

This concluded the dances proper. Then the shaman donned an *inua mask*<sup>1</sup>, and began running around the entrance hole in ever lessening circles. He finally tumbled over and lay in a trance, the while he was communing with the spirit-guests (so the Eskimo told me) in the fire-place below. After a time he came to and informed the hunters that the *inua* had been pleased with the dances and promised their further protection for a successful season.

After appropriate offerings of meat and drink and tobacco had been made to them through the cracks in the floor, the celebration broke up, and the Unalaklit started home.

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<sup>1</sup>Before commencing his part, the shaman daubed soot from the *kázgi wall* on his breast. This was supposed to put him en rapport with the spirit-guests.

## KEY TO CHARACTERS USED.

$\bar{a}$ ,  $\bar{e}$ ,  $\bar{i}$ ,  $\bar{o}$ ,  $\bar{u}$ , long vowels.

$a$ ,  $e$ ,  $i$ ,  $o$ ,  $u$ , short vowels.

$\hat{a}$ , as in *hat*.

$\hat{o}$ , as in *law*.

$\hat{u}$ , as in *but*.

$ai$ , as in *aisle*.

$au$ , as in *how*.

$h$ ,  $w$ ,  $y$ , semivowels.

$c$ , as *sh* in *should*.

$f$ , a bilabial surd.

$g$ , as in *get*.

$\dot{g}$ , a post-palatal sonant.

$k$ , as in *pick*.

$l$ , as in *lull*.

$m$ , as in *mum*.

$n$ , as in *nun*.

$ŋ$ , as *ng* in *sing*.

$p$ , as in *pipe*.

$q$ , a post-palatal surd.

$\dot{r}$ , a uvular sonant spirant.

$s$ , as in *sauce*.

$t$ , an alveolar stop.

$tc$ , as *ch* in *chapter*.

$v$ , a bilabial sonant.

$z$ , as in *zone*.

## ADDENDUM

*ESKIMO DANCES AMONG THE ANVIK DÉNÉ*  
(KAIYUHKHOTANA).

In the wholesale borrowing of Eskimo customs by the neighbouring Athabaskan tribes of the Yukon river, it is interesting to note that even minute details of ceremonial dances were not lost in the transfer. With the adoption of the Eskimo *kázgi* and its chorus of drummers and characteristic seating arrangement we should expect the complement of winter ceremonials in a modified form, but hardly that they should be identical down to the smallest detail of procedure and paraphernalia of the dances. It appears from the very interesting account of the ceremonies of the Anvik Déné, by Chapman, published in Tome II of the Congrès International des Américanistes, Que., 1907, that the Kaiyuhkhotana copied the ceremonial life of the neighbouring Eskimo almost slavishly, without infusing into it the inherent art and spirit of the latter.

From Chapman's description (page 15) we gather that the main festivals celebrated among the Anvik people were the three feasts of "Dolls, Animals' Souls, and Masks." The first is evidently the Doll Festival of the Igomiut Eskimo described by Nelson (page 494). This was a local feast and did not spread among the conservative Eskimo, although it was eagerly taken up by the Déné on the other side. The feast of "Animals' Souls" is probably the Bladder Feast of the Eskimo, while the feast of "Masks" is the "Inviting-In" Dance. From Chapman's somewhat disjointed observations we could construct a passable account of the Eskimo original.

The purpose of the feasts is the same: "A thanksgiving for abundance of fish and game, with the intention of securing a further supply" (page 16). The preparation, "making masks representing the various spirits (*ihua*), and figures of animals which correspond to them, attached to the masks, and composing songs in their honour," is the same.

The sending of the newly-clothed messengers with an invitation stick (page 33) is another Eskimo feature, as well as the "rehearsal" previous to the festival. Compare the diagram

## PLATE I.

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Comic mask. Lower half and cheeks red. Left labret, light blue; right labret, dark blue. Moustache and beard of mink. Hair, white reindeer. Eyebrows penciled. Size,  $6 \times 3\frac{1}{2}$  inches. Division of Anthropology. Museum No. IV. E, 870.



Comic mask.







## PLATE II.

---

Comic mask. Face green, mouth, nostrils, and eyelets red, also crown.  
Hair, white reindeer. Flattened nose,  $3\frac{1}{2}$  inches long. Size, 6 × 3 inches.  
Division of Anthropology. Museum No. IV. E, 871.



Comic mask.





### PLATE III.

---

Comic mask, "Indian." Mouth, nostrils and eyelets red, also crown. Moustache and eyebrows black. Exaggerated nose, 4 inches long,  $2\frac{1}{2}$  inches deep. Central feather, loon with ptarmigan tuft, 9 inches long. Border feathers, duck, 4 inches long. Size,  $5 \times 3\frac{1}{2}$  inches. Division of Anthropology. Museum No. IV. E, 872.



Comic mask, "Indian."







PLATE IV.

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Reindeer girdle. Worn by woman in Reindeer and Wolf Pack dance.  
Division of Anthropology. Museum No. IV. E, 873.



Reindeer girdle.

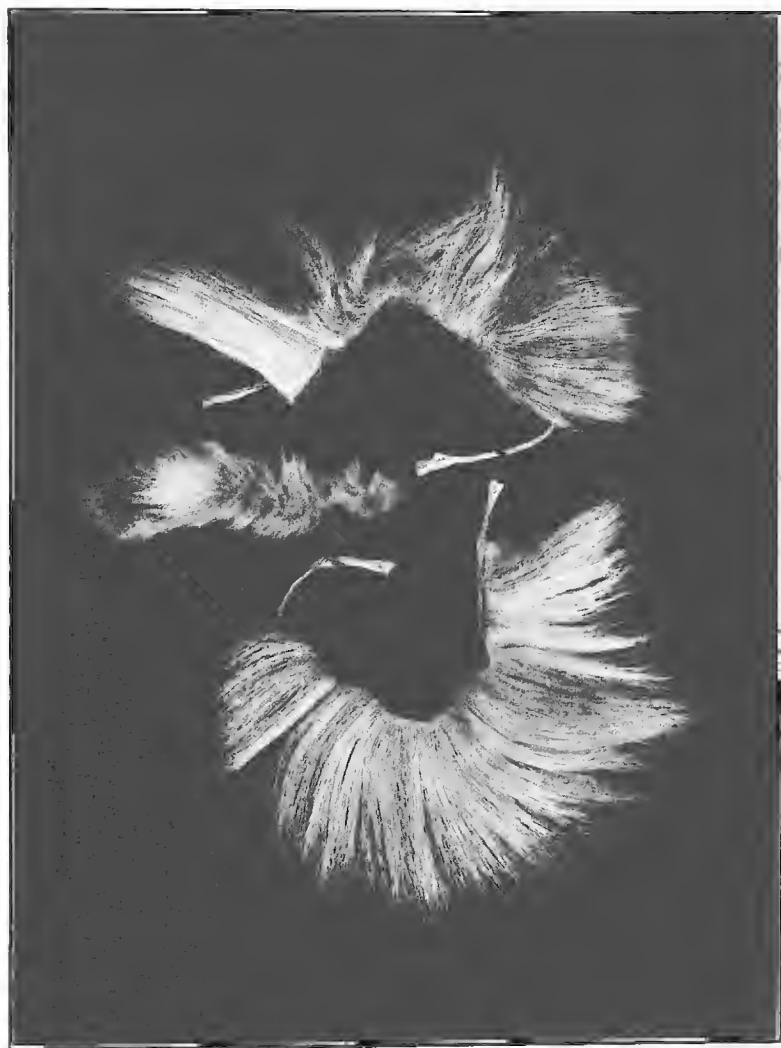




PLATE V.

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Wolf skin armlets and fillet. Worn by men in Reindeer and Wolf Pack dance. Division of Anthropology. Museum Nos. IV. E, 874 a, b, c.



Wolf skin armlets and fillet.







## PLATE VI.

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“Walrus” mask. Face red, muzzle black, tusks white. Hairs on muzzle represented by split quills,  $\frac{1}{2}$  to an inch and a half long. Top feather stripped with ptarmigan tuft, 8 inches long. Size,  $5 \times 3$  inches. Division of Anthropology. Museum No. IV. E, 875.



"Walrus" mask.





## PLATE VII.

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"Red Fox" masks. Head red, face white, nose black. Hair, red fox hair. Central feather, loon with ptarmigan tuft. Border feathers, ptarmigan. Left-hand mask represents male. Right-hand, female. Size, 6 × 4 inches. Division of Anthropology. Museum Nos. IV. E, 876, 877.



"Red Fox" masks.







## PLATE VIII.

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“White Fox” mask. Head and face white, nose black. Hair, white fox fur (summer skin). Feathers same as red fox masks. Size,  $6 \times 3$  inches. Division of Anthropology. Museum No. IV. E, 878.



"White Fox" mask





## PLATE IX.

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Armlets and fox foot, used in "Fox" dances. A stick is inserted in the fox foot and it is used as a baton. Division of Anthropology. Museum No. IV. E, 879.



Armlets and fox foot, used in "Fox" dances



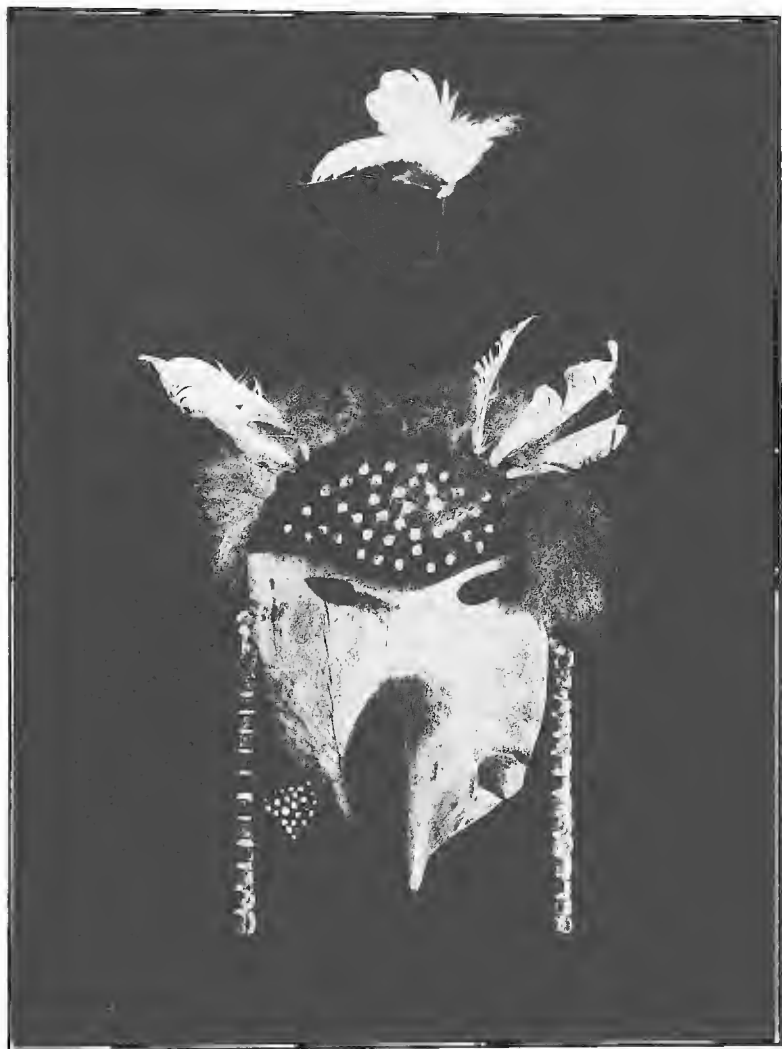




## PLATE X.

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"Crow" mask. Head and left labret black, with white spots. Face white. Right labret, green; beak black; side pieces, representing braids of hair. Alternate pairs of rings coloured red and green, purple and green, black and green. Hair, red fox fur. Feathers, ptarmigan. Central feather, crown with ptarmigan tuft. Size,  $9 \times 6$  inches. Division of Anthropology. Museum No. IV. E, 880.



"Crow" mask.





## PLATE XI.

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"In'va" mask. Worn by shaman. Face white, eyebrows and chin marks black. Beard, white fox. Hair, red fox fur. Feathers, loon and ptarmigan. Features much flattened. Size,  $7 \times 5$  inches. Division of Anthropology. Museum No. IV. E, 881.



"Iuva" mask.





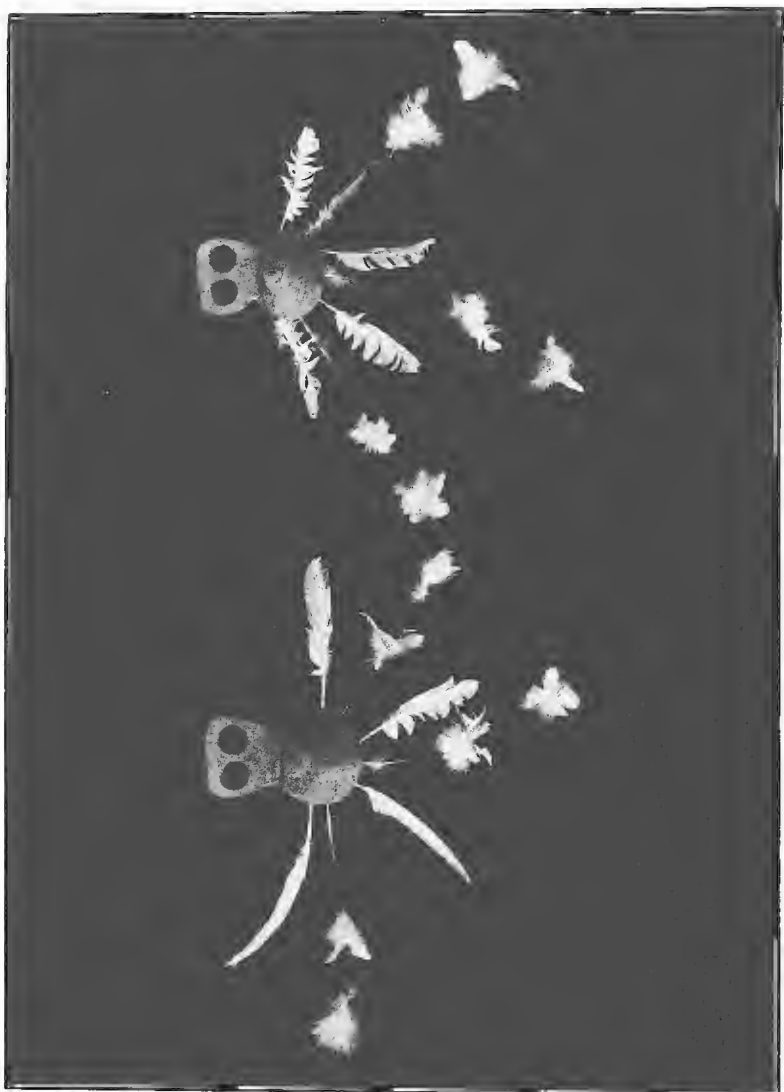


## PLATE XII.

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"Finger" masks, used by men dancers taking animal parts. Miniature animal faces, red. Black eyes and muzzle. Feathers, loon and ptarmigan.

-- Division of Anthropology. Museum Nos. IV. E, 882 a, b, c, d.



Finger masks.





### PLATE XIII.

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Handlets, used by women dancers supporting men taking animal parts. Rings wound with grass. Border feathers, loon and ptarmigan. Division of Anthropology. Museum Nos. IV. E, 883 a, b, c, d, e, f.







## **CLASSIFIED LIST OF RECENT REPORTS OF GEOLOGICAL SURVEY.**

Since 1910, reports issued by the Geological Survey have been called memoirs and have been numbered Memoir 1, Memoir 2, etc. Owing to delays incidental to the publishing of reports and their accompanying maps, not all of the reports have been called memoirs, and the memoirs have not been issued in the order of their assigned numbers, and, therefore, the following list has been prepared to prevent any misconceptions arising on this account.

## Memoirs and Reports Published During 1910.

### REPORTS.

Report on a geological reconnaissance of the region traversed by the National Transcontinental railway between Lake Nipigon and Clay lake, Ont.—by W. H. Collins. No. 1059.

Report on the geological position and characteristics of the oil-shale deposits of Canada—by R. W. Ellis. No. 1107.

A reconnaissance across the Mackenzie mountains on the Pelly, Ross, and Gravel rivers, Yukon and North West Territories—by Joseph Keele. No. 1097.

### MEMOIRS—GEOLOGICAL SERIES.

MEMOIR 1. *No. 1, Geological Series.* Geology of the Nipigon basin, Ontario—by Alfred W. G. Wilson.

MEMOIR 2. *No. 2, Geological Series.* Geology and ore deposits of Hedley Mining district, British Columbia—by Charles Camsell.

MEMOIR 3. *No. 3, Geological Series.* Palæoniscid fishes from the Albert shales of New Brunswick—by Lawrence M. Lambe.

MEMOIR 5. *No. 4, Geological Series.* Preliminary memoir on the Lewes and Nordenskiöld Rivers coal district, Yukon Territory—by D. D. Cairnes.

MEMOIR 6. *No. 5, Geological Series.* Geology of the Haliburton and Bancroft areas, Province of Ontario—by Frank D. Adams and Alfred E. Barlow.

MEMOIR 7. *No. 6, Geological Series.* Geology of St. Bruno mountain, Province of Quebec—by John A. Dresser.

### MEMOIRS—TOPOGRAPHICAL SERIES.

MEMOIR 11. *No. 1, Topographical Series.* Triangulation and spirit levelling of Vancouver island, B.C., 1909—by R. H. Chapman.

## Memoirs and Reports Published During 1911

### REPORTS.

Report on a traverse through the southern part of the North West Territories, from Lac Seul to Cat lake, in 1902—by Alfred W. G. Wilson. No. 1006.

Report on a part of the North West Territories drained by the Winisk and Upper Attawapiskat rivers—by W. McInnes. No. 1080.

Report on the geology of an area adjoining the east side of Lake Timiskaming—by Morley E. Wilson. No. 1064.

### MEMOIRS—GEOLOGICAL SERIES.

MEMOIR 4. *No. 7, Geological Series.* Geological reconnaissance along the line of the National Transcontinental railway in western Quebec—by W. J. Wilson.

MEMOIR 8. *No. 8, Geological Series.* The Edmonton coal field, Alberta—by D. B. Dowling.

MEMOIR 9. *No. 9, Geological Series.* Bighorn coal basin, Alberta—by G. S. Malloch.

MEMOIR 10. *No. 10, Geological Series.* An instrumental survey of the shore-lines of the extinct lakes Algonquin and Nipissing in southwestern Ontario—by J. W. Goldthwait.

MEMOIR 12. *No. 11, Geological Series.* Insects from the Tertiary lake deposits of the southern interior of British Columbia, collected by Mr. Lawrence M. Lambe, in 1906—by Anton Handlirsch.

MEMOIR 15. *No. 12, Geological Series.* On a Trenton Echinoderm fauna at Kirkfield, Ontario—by Frank Springer.

MEMOIR 16. *No. 13, Geological Series.* The clay and shale deposits of Nova Scotia and portions of New Brunswick—by Heinrich Ries, assisted by Joseph Keele.

MEMOIRS—BIOLOGICAL SERIES.

- MEMOIR 14. *No. 1, Biological Series.* New species of shells collected by Mr. John Macoun at Barkley sound, Vancouver island, British Columbia—by William H. Dall and Paul Bartsch.

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MEMOIRS—GEOLOGICAL SERIES.

- MEMOIR 13. *No. 14, Geological Series.* Southern Vancouver island—by Charles H. Clapp.  
 MEMOIR 21. *No. 15, Geological Series.* The geology and ore deposits of Phoenix, Boundary district, British Columbia—by O. E. LeRoy.  
 MEMOIR 24. *No. 16, Geological Series.* Preliminary report on the clay and shale deposits of the western provinces—by Heinrich Ries and Joseph Keele.  
 MEMOIR 27. *No. 17, Geological Series.* Report of the Commission appointed to investigate Turtle mountain, Frank, Alberta, 1911.  
 MEMOIR 28. *No. 18, Geological Series.* The geology of Steeprock lake, Ontario—by Andrew C. Lawson. Notes on fossils from limestone of Steeprock lake, Ontario—by Charles D. Walcott.

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 MEMOIR 25. *No. 21, Geological Series.* Report on the clay and shale deposits of the western provinces (Part II)—by Heinrich Ries and Joseph Keele.  
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 MEMOIR 20. *No. 41, Geological Series.* Gold fields of Nova Scotia—by W. Malcolm.

## Memoirs in Press, February 23, 1914

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